

# BALLROOM DANCE MAGAZINE

OCTOBER 1961 25 CENTS



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A GLAMOROUS, SLENDER FIGURE

Photo: Jack Mitchell

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*The elegant "Quadrille des Lanciers" being danced by Brussels debutantes and cadets of Belgium's Royal Military School. Social dancing is taught to the young officers-to-be by Simonne Dedant. Center couple at table at far right are Belgium's Queen Fabiola and King Baudoin. Photo sent by Columbus, Ohio, teacher Gwen Kagey, who was Mlle. Bedant's guest this summer.*

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*Nedd McArthur*  
*Bob Bagar*

For the Ladies — a New Series:  
Easy Ballroom Exercises for

# A GLAMOROUS SLENDER FIGURE



You'll Find Physical Fitness  
and Better Ballroom Dancing  
on This "Two-Way Street"

BY HELEN WICKS REID

PHOTOS: JACK MITCHELL

My fair lady—would you be fairer?

Would you like the assurance and the radiance that comes from looking and feeling glamorous?

Would you like to wear a smaller dress size—or wear more beguilingly the size that is now yours?

We believe that all this can be yours within the framework of ballroom dance movement, and that in the process of making your figure more glamorous you can also become a better ballroom dancer. Beauty and beautiful dancing add up to popularity—and who among us shuns that?

You can "come as you are" into this new world of physical fitness. The program we are outlining for you doesn't call for special gym outfits. You won't be asked to get down on the floor; therefore, the exercises we are suggesting in this series can be done in everyday wear—dress, shoes, and even the foundation garment of your choice (although at the beginning—because of the need for proper breathing—don't wear one that is too confining.)

As for shoes, we recommend that you try everything in three different types—first in flats, then in medium heels, and finally in the height of heels you prefer for dancing. As you change heel heights you may find you have shifted your center of balance. You will want to achieve equal balance and control at all three levels.

One of the most important benefits you will gain from these easy "work-outs" is improvement of posture. Irene Castle, now nearing seventy, recently told *Ballroom Dance Magazine* that she weighs the same today as she did 45 years ago when she was a dancing star. She said that the principal reason is that her dancing firmly and irrevocably established the proper carriage. Even though she no longer performs, she continues to discipline herself constantly, although subconsciously, in matters of posture.

Of course it would be claiming too much to

maintain that these exercises provide a substitute for a sensible diet. There, too, discipline must continue to be the order of the day.

Because rhythm is essential in walking, in dancing, in exercise and in everything about your life, we suggest that you use your favorite dance recordings from the start. And after working alone at home, why not add to your pleasure by practicing with a group at your favorite ballroom studio?

Well, put on your flat shoes first and let's go!

## Strengthening and Limbering THE TRUNK

For proper balance we start with the trunk, which must be strong and supple.

The first 8 exercises are in the rhythm of Slow Waltz. You'll find these will go well with such tunes as *Fascination*, *When I Grow Too Old to Dream*, *I'll Follow My Secret Heart* and *Tenderly* (If the tempos of the recordings are really slow).

1. Stand with feet parallel and about 12 inches apart; hands on hips. (Balance is easier on a broader base.)

Keeping back and knees straight, bend forward, exhaling—REALLY PUSHING AIR OUT (Counts 1, 2, 3,—1 measure).

Straighten trunk, inhaling breath (Counts 1, 2, 3,—1 measure).

Do above 4 times.

2. With feet together, repeat the above 4 times.

3. Move right foot about 6 inches forward and repeat exercise 4 times, keeping weight evenly divided between the 2 feet.

4. Move left foot about 6 inches forward beyond right foot and repeat exercise 4 times.

5. Stand with feet as in Exercise 1. Raise arms to side to a position slightly below shoulder level and slightly in front of shoulder line. Bend elbows, bringing hands, palms down, about 6 inches from chest and 2 inches apart. Keep shoulders "easy," i.e., do not lift them. (For the purposes of these exercises, this will be referred to as "Ballroom Position.")

Remembering to pull in and up with the abdominal muscles, twist trunk to right, transferring weight to right leg (Counts 1, 2, 3).

Still tensing abdominal muscles, resume starting position (Counts 1, 2, 3).

Reverse to left and repeat all.

6. With feet together, twist right, left, right, left—as in Exercise 5.

7. NOW—as you step forward with the right foot, twist to right (Counts 1, 2, 3); hold position for 3 counts, making sure that you feel the use of the thigh muscle; step forward with the left foot to reverse the exercise (Counts 1, 2, 3; 1, 2, 3).

Repeat above.

8. Step backward with right foot as you twist to right (Counts 1, 2, 3); hold position for 3 counts (feel use of thigh muscle); step backward with left foot to reverse exercise (Counts 1, 2, 3; 1, 2, 3).

As moving backward easily is most important to the lady, do 8 backward steps in all. Balance is more difficult than when moving forward.

For a change of rhythm, now use Slow Foxtrot (for example, *Shine On Harvest Moon*, *Stay as Sweet as You Are*, *April in Paris*, *You Stepped Out of a Dream*, *I've Grown Accustomed to Her Face*).

Previously the back has been held straight; now rest and relax it with the following:

9. With feet as in Exercise 1—arms stretched overhead—drop forward, relaxing trunk muscles, rounding the back, dangling arms (as a rag doll); exhale (Counts 1, 2, 3, 4).

Gradually straighten back as you raise trunk and again stretch arms over head; inhale (Counts 1, 2, 3, 4).

Do this 4 times.

## RELAXING THE KNEES

Up to this point knees have been straight. In ballroom dancing, however, they should, as a rule be relaxed.

For this section switch to Cha Cha rhythm, to something like *Cecelia*, *Carolina*, *Baiha Mi*  
(Continued on page 21)

### WALKING IN BEAUTY

Ladies, heed the call to duty  
 'Tis to always "walk in beauty"  
 Let ballroom dancing show the way  
 To achieve that state and there to stay!

The years may come, the years may go  
 But you can keep the status quo  
 If but the following you will heed  
 No outsize dress you'll ever need!



Doris E. Deakin (also on cover), Assistant to the author in her Port Washington, N.Y., Studio, illustrates Ex. 4 under heading "Loosening Hip Joints." Note that leg is swung straight back from hip and that torso is pulled up without straining shoulders.



For complete balance control, practice in flats, medium and high heels.



For "easy" shoulders trunk twisting may be done first with hands on hips.



Consistent practice of balance control in moving backward is essential.

# Flashbacks

Transcript of a Bostonian's Lively Lesson in Ballroom History, from Turkey Trot to Cha Cha

BY RUTH I. BYRNE

Let us turn back the clock to 1911. Up to this time everyone had been dancing, in dignified fashion, such dances as Waltz, Two Step, Schottische and Duchess—with an occasional Polka or Virginia Reel included for gaiety, at parties and exclusive dance classes in towns and cities of the East.

Then suddenly the music changed, and Ragtime was born! Irving Berlin became famous as a composer of such well-known tunes as *Everybody's Doin' It Now*, *Alexander's Ragtime Band* and *When That Midnight Choo Choo Leaves for Alabam'*. Dancing followed the music, and soon young and old were "raggin' it" everywhere! Turkey Trot and Bunny Hug were typical dances of this period, and many dowagers in New York's 400 or in Boston's Beacon Hill Society were horrified to see their sons and daughters cavorting around in such "vulgar" fashion. This is the way they danced.

*(Demonstration of Turkey Trot and Bunny Hug by Helen Wicks Reid and Russell Curry.)*

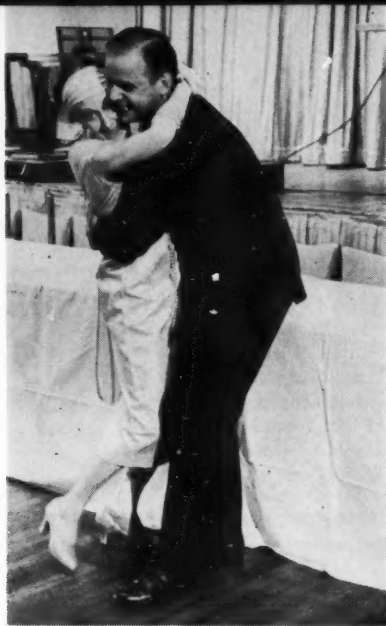
These dance styles seem very amusing to us today, but we must realize that dancers were expressing freedom from the set and restrained patterns of the early 1900's.

Then almost overnight a fascinating dance team appeared and captured the hearts of the public. Vernon and Irene Castle became the latest sensation and opened the way to a new dance era which began around 1913 and reached its height during World War I years. The captivating Castles introduced their famous Castle Walk to the dance world, and everybody danced 24 hours a day!

*(Demonstrations of Castle Walk by Eleanore Thompson and Russell Curry; Hesitation Waltz by Helen Merrill and Mr. Curry; Maxixe by*



*E. Virginia Williams and Mr. Curry bounce into "that raggedy trot" of the Flapper Era — the Black Bottom.*



**BRDM Assoc. Ed. Helen Wicks Reid & DTCB Pres. Russell Curry opened the show. Here they're demonstrating Bunny Hug.**

PHOTOS: S. E. BURGEN

*Phyllis Buda and George Johnson; Lame Duck by Miss Merrill and Mr. Curry; Argentine Tango by Lillafrances Viles and Mr. Curry.)*

From the close of World War I in 1918 and on through the Twenties, dancing became gayer, faster, and more popular than ever. Everyone danced all day and all night! Tea dances at fashionable clubs, hotels and restaurants were crowded to capacity. Orchestra leaders like Paul Whiteman, Leo Reisman, Rudy Vallee, Emil Coleman and others, took New York and the ballroom world by storm. All the exclusive night spots were thronged with dancers who "toddled" to the enchanting strains of the maestros and their magic music. Ladies with bobbed hair and knee-length skirts danced with their nimble escorts from dusk to dawn without a care. Thus the "Flapper" or "Charleston Era" came to pass!

*(Demonstrations of Toddle by Katharine Dickson and Mr. Curry; Charleston by Jean Paige and Mr. Curry; Black Bottom by E. Virginia Williams and Mr. Curry; Ballin' the Jack by Miss Paige and Mr. Curry; Varsity Drag by Phyllis Buda and Ron Greenwood.)*

Thus they danced, on through the years, in the luxurious palaces and clubs of the rich as well as in the hideaways and speakeasies of the rank and file.

Suddenly it was 1929, and their world crashed about them! Fortunes disappeared overnight, and gloom prevailed everywhere. The Golden Twenties were over, and Broadway was dark for the moment.

Gradually, however, the American people began to pick up the pieces, and the Thirties began—the era of the dance marathons, flagpole sitters, Chicago and New York World's Fairs, and the Big Name Bands and Crooners.

*(Continued on page 22)*



**"Flashbacks" author Ruth I. Byrne.**

#### ABOUT THE AUTHOR

Ruth I. Byrne's informative and entertaining "Flashbacks" was originally prepared for the Dance Teachers' Club of Boston, encored at the 1960 convention of the American Society of Teachers of Dancing, and repeated by popular demand again this summer at the Boston club.

"I danced my way through the Flapper years," says Miss Byrne. And indeed she did—miles of dancing at the Ritz, St. Regis, Palais Royale, the original Central Park Casino and, of course, Castle House.

Ruth's fabulous background in ballroom began when, as a teen-ager, she frequently traveled from Boston to New York to visit her equally famous "Aunt Rose," who for years headed the ballroom department of Louis H. Chalif's Normal School of Dancing.

And who was "Aunt Rose"? Miss Rose Byrne, to whose ability many ballroom teachers have owed their success, was a sister of Ruth's father. When of high school age, Rose danced in operetta in Boston—an experience which changed her course from teaching school to teaching dancing. Miss Rose was Ruth's first teacher and inspiration. "Both of us lived for dancing, music and the theatre, always."

Ruth graduated from Boston Teachers' College and accepted a teaching position in the Boston schools, but she has always continued to teach dancing, and she became one of our most respected convention teachers.

Much of the delightful material in this "Flashbacks" program was obtained by Ruth from her work and association with Rose, whom she greatly resembles in looks and teacher manner. And for a teacher of ballroom dancing there can be no greater compliment.

# SOCIETY PACHANGA II

This is a continuation from the September issue of the Pachanga arranged and presented by Bob & Doris Belkin at the convention of the American Society of Teachers of Dancing.

Gentleman's part is described; lady does counterpart unless otherwise indicated. Closed Position unless otherwise described.

Steps Counts

**FIG. 1 — BASIC STEP**  
(repeated from Sept.)

LEFT BASIC	
LF swd	1
RF close to LF	&
LF swd	2
Touch R toe near LF	&
RF swd	3
Touch L toe near RF	&
LF swd	4
Raise RF slightly off floor and bring toward LF (no wgt)	&
RIGHT BASIC	
RF swd	5
LF close to RF	&
RF swd	6
Touch L toe near RF	&
LF swd	7
Touch R toe near LF	&
RF swd	8
Raise LF slightly off floor and bring toward RF (no wgt)	&
Note: Hereafter a Left Basic plus a Right Basic will be referred to as a <i>Full Basic</i> .	

**FIG. 7**

"CENTER" OPEN BREAK POSITION STEP	
Execute a Left Basic	1—4 &
Gentleman releases R hand, retaining partner's R hand in his L hand	
RF swd	5
LF close to RF	&
RF swd	6
Touch L toe near LF (no wgt)	&
LF swd	7
Touch R toe near LF (no wgt)	&
RF swd	8
Raise LF slightly off floor and bring toward RF (no wgt)	&



Authors Bob & Doris Belkin illustrate (L to R): "Center" Open Break Position Step, Quarter Chugs, Pachanga Shuffle.

**FIG. 8**

## "LEFT" OPEN BREAK POSITION STEP

Execute a Left Basic	1—4 &
RF swd	5
LF close to RF	&
RF swd (starting 1/4 turn lt), gentleman taking partner's L hand in his R hand	6
Touch L toe near RF (no wgt) continuing 1/4 turn lt	&
LF swd (completing 1/4 turn lt)	7
Touch R toe near LF (no wgt)	&
RF swd	8

**FIG. 9**

## "RIGHT" OPEN BREAK POSITION STEP

Execute a Left Basic	1—4 &
RF swd	5
LF close to RF	&
RF swd (starting 1/4 turn rt), gentleman disengaging R hand from partner's waist but retaining her R hand in his L hand	6
Touch L toe near RF (no wgt) continuing 1/4 turn rt	&
LF swd (completing 1/4 turn rt)	7
Touch R toe near LF (no wgt)	&
RF swd	8
Return to Full Basic	1—8 &

**FIG. 10**

## QUARTER CHUGS

After completing a Full Basic, disengage hands from partner. Gentleman turns left, lady right	
LF chug (or slide) fwd softly, turning 1/4 lt	1
Turn LF slightly lt	&
RF chug (or slide) fwd softly	2
Turn RF slightly rt	&
Repeat Cts. 1 & 2 &, until 4 quarter lt turns have been completed to face partner.	
Resume Closed Pos and return to a Left Basic.	

**FIG. 11**

## PACHANGA SOCIETY SQUARE

After executing a Left Basic	1—4 &
RF fwd (flat-footed)	5
LF fwd (flat-footed)	6

## RECORDINGS

Mr. Belkin, after working to more than 100 Pachanga records, especially recommends: *Caminito de Guarena* (Discuba, 45-1091); *Que! Otra Pachanga*, and flip side, *Sera Pachanga* (Ecstasy, 1009); *Charanga* (Carlton, 545); *La Pachanga* (RCA, 45-785-B); *La Pachanga* (Kapp, K-385X); *La Pachanga* (Hector, 670); *Wild Pachanga* (Hector, 671); *Pachanga Baby* (United Artists, UA 305).

Execute a Right Basic	7—2 &
LF bwd	3
RF bwd, turning 1/4 lt	4

Either repeat the above (12 cts.) and return to Left Basic facing opposite LOD, or repeat 3 times to face LOD having made complete lt turn.

**FIG. 12**

## PACHECO ARCH TWIRL

Execute 2 <i>tight</i> Full Basics	
Remove R hand from partner's waist on Cts. 1 & 2, raising L hand and partner's R hand (still joined) to form an arch. Hold arch until lady completes turn	
16 cts.	
Lady's part	
RF swd, close LF to RF, RF swd (starting 1/4 turn rt)	1 & 2
Touch L toe near RF (no wgt)	&
LF swd (completing 1/4 turn rt)	3
Touch R toe near LF (no wgt)	&
RF swd	4
LF swd, close RF to LF, LF swd (making 1/4 turn rt)	5 & 6
Touch R toe near LF (no wgt)	&
RF swd	7
Touch L toe near RF (no wgt)	&
LF swd	8
Repeat above 8 cts. to complete turn	1—8

**FIG. 13**

## CHUGGIN' PROMENADE

After doing a Left Basic, disengage hands from partner	
1—4 &	
Preparation (lady same steps, opposite feet)	
RF swd, close LF to RF, RF swd beginning 1/4 turn lt (lady 1/4 rt)	5 & 6
Touch L toe near RF (no wgt)	&
LF swd, completing 1/4 turn lt (lady rt)	7
Touch R toe near LF (no wgt)	&
RF swd	8
Figure	
LF chug (or slide) fwd softly	1
Turn LF slightly lt	&
RF chug (or slide) fwd softly	2
Turn RF slightly rt	&
Repeat above	3 & 4 &
Concluding the Figure	
Repeat the above 4 chugs making 3/4 turn lt (lady turns rt) to face partner. Resume CPos	
5—8 &	

(Continued on page 16)

The goal of my first evening in the teeming Yoruba metropolis of Ibadan, a chatty city of some 600,000 souls and the largest town of Black Africa, was to sample modern Yoruba ballroom. The Yoruba are one of the most important tribes south of the Sahara; they live in towns and cities across southwest Nigeria and in the eastern portion of Dahomey. Their country is incredibly beautiful. When I journeyed from the coast inland to Ibadan by train I was deeply impressed by the lush rainforest the palm groves, the small cocoa farms, the ubiquitous kola nut trees.

The Paradise Club, attached to the Paradise Hotel on Ogupa Street, is a famed Ibadan dance center. One pays 2 shillings (about 28c) to enter a good-sized dance patio festooned with a swarm of pennants, lights, and a Pepsi-Cola advertisement. At one end lies the bar, at the other the orchestra. Behind the bandstand stretches a hilltop view of Ibadan, lights twinkling below and beyond in the night, reminding one of La Paz, Bolivia, or San Francisco without the bay. The night I was there the orchestra had ten pieces, including trombonists, saxophonists, and a man on electric guitar. The orchestra played a large measure of *highlife* music, Afro-Cuban, and just plain swing band music with bop and Rock 'n' Roll overtones. Here the *highlife*, however, a dance imported in recent years from Ghana, ruled supreme.

I took out ballpoint and paper and attempted to describe *highlife* choreography but found the process difficult at first due to the distracting details of the interesting Yoruba costumes. Most of the women danced in sumptuous cloths—called *iro*—which covered them from above the breasts to the ankles, subsidiary cloths wrapped around this, and the entire production polished off with crisp, handsome head-ties. One especially chic Yoruba woman wore a head-tie of emerald satin splashed with gold. Men wore flowing ankle-length robes in hues of indigo, olive green, or ivory and all wore headgear resembling a tam-o'-shanter.

A vocalist named Nat Bokle stood at the edge of the bandstand in a cap, dark glasses, red T-shirt, and black Western trousers. Bokle sang forceful songs in Yoruba, English, Spanish, and Fanti (a language spoken along the coast of Ghana). I especially liked his rendering of *Quizás, Quizás, Quizás*. The dominant foreign influence seemed to be what the Yoruba term "Spanish Music" (Afro-Cuban) and when they played the shuffling, calypsolike *highlife* beat I noticed that occasional riffing on saxophones and trombones smacked of Pérez Prado.

Through the excitement I gradually began to discern the choreography. Nearly everyone danced the *highlife* as an "apart dance," completely separate from one's partner. This mode, it seems to me, is highly characteristic of Guinea Coast dancing and the trait turns up in New World dances like the rural rumba

(Continued on page 17)

## SCENES OF THE NIGERIAN NIGHT (I)

*Highlife, Jazz and Apala Dancing  
in Faraway Ibadan, Nigeria*

BY ROBERT FARRIS THOMPSON

Guy Gillette Photo, courtesy N.Y. Herald Tribune



At a Westchester party for wives of U.N. personnel, Mrs. Ashabi Oki, from Nigeria, demonstrates dance specialty of that country, the "Highlife."



## EVERY DAY BUT SUNDAY

*Festival in Salt Lake City Again  
Dramatizes Remarkable Dancing  
Program of Mormon Church*

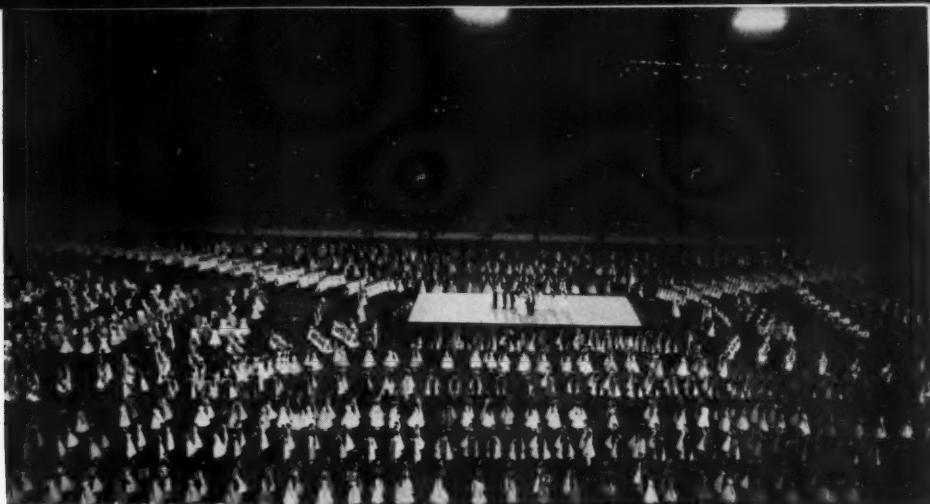
BY NEDD McARTHUR

Each summer in Salt Lake City, Utah, fifty thousand young participants and youth leaders from all over the USA, Mexico and Canada gather for a gigantic youth conference. The feature attraction of the meet is a massive dance festival that brings together thousands of performers in an extravaganza of theatre dance, folk, ballroom and exhibition dancing.

The performers are members of MIA (Mutual Improvement Association), the youth organization of the Church of Jesus Christ of Latter-day Saints (Mormon). Rebecca Franklin, writing in the *New York Times Sunday Magazine*, called MIA, "undoubtedly one of the most efficiently organized youth movements in the world . . ."

Youngsters in MIA, ages 12 to 20, both members and non-members of the Mormon Church, have plenty of opportunity to dance. They whirl expertly in some 18,000 dances and dance festivals a year, all well-planned and under tested rules of etiquette.

The 1961 dance festival, June 9 and 10, was themed "Especially For You." Two eve-



Close-up and long-shots of the six thousand young ballroom couples who appeared in the 1961 Festival at the University of Utah stadium.



ning performances drew 40,000 spectators to the University of Utah stadium. Six thousand dancers flooded the football field in a wave of color to open the festival. The spectacle unfolded quickly as each performer moved on cue to his station on the green expanse.

Each of the field acts was a sea of moving, swaying color, made up of swirling skirts, feet flashing through lively paces and rhythmic motion of hundreds of dancers in unison.

One number both pleased and teased spectators who tried to watch a patchwork of color as 28 different sets, 12 to 16 dancers to each, performed 28 original routines simultaneously to the same music, *Watermelon Heart*, a Cha Cha.

"If I hadn't seen it myself, I wouldn't have believed it," said a *Time Magazine* photographer who watched the performance jell after only one full-ensemble rehearsal. What he didn't see were months of planning, the detailed diagrams that plotted the moves of each set of dancers through the entire performance

(Continued on page 18)



## DANCE RECORDS

BY BOB BAGAR

TV commercials have been getting so high-toned lately that their productions often seem to be assembled with greater care than the program itself. Melodies are more tuneful with advertisers eager to find a catchy tune that will establish itself and its product in the public mind. Lester Lanin apparently saw enough musical promise in commercials to develop a selection of them for dancing Foxtrot, Rumba, Cha Cha and Samba. The result is an album entitled, *The Madison Avenue Beat*.

And the trouble is that it's too Madison Avenue. We have no quarrel with Mr. Lanin's music, but Madison Avenue has done its job too well! We cannot divorce the product from the music.

This situation might lead to an embarrassing moment on the dance floor. Imagine the discomfort of dancing a smooth Foxtrot to the strains of a *Ban* deodorant commercial and I'm not sure *Mr. Clean* makes the most divine dancing partner. Picture yourself whispering in the ear of a charming companion when suddenly the orchestra breaks into the *Cities Service Oil* commercial. Could be sticky going if this sort of thing catches on.

The record is bound to create fun and conversation at parties as dancers test their astuteness at guessing the product behind each melody. Thankfully, Lester Lanin's music is still a cut above that of most TV commercials. Shall we dance, Betty? (Crocker, that is!)

*Pachanga in New York*, Rolando La'Serie & Tito Puente, Gema LPG 1145.

La'Serie's uninhibited vocals match Tito Puente's rhythm as these two Latin favorites deal more Pachanga your way. Worth noting is the skillful blending of vocal and orchestration. Rolando, heard to advantage in these selections, has the verve and drive to hold his own against Puente's high-powered rhythms. "Pachanga . . . con Tito . . . con La'Serie," sings out Rolando with typical exuberance, as he starts *Pachanga in New York* with a little self encouragement.

The combination of Puente, La'Serie, and Pachanga makes for lively going. Several different moods of Pachanga — romantic and otherwise — keep up interest. Tito Puente leads a top flight orchestra, and, of course, one completely at ease in the Latin idiom.

A superior brand of musicianship marks most of Mr. Puente's work. Side A is distinguished by several low-key Pachangas ideal for relaxed dancing such as *Todo Para Ti* which possesses great warmth.

*El Manisera* is a renaissance of *The Peanut Vendor*. Surely since the advent of Pachanga, Mr. La'Serie does not sing for peanuts, but, happily, he does sing about them, delivering a wonderfully robust rendition of the oldie.

Mr. Puente does marvels in the rhythm department, turning this Latin standard into perfect Pachanga fare.

Eduardo Davison, a Cuban composer who started the Pachanga going, has drafted *El Pachanguero* which gets Side B off to a flying start. Tempo is just this side of torrid.

Put yourself in a romantic frame of mind, and try a Bolero Pachanga to *Mis Tinieblas*. Puente shows himself master of the Latin mood in this smooth, easy-going opus. *Con Las Garias* is Pachanga beautifully paced for dancing with first rate orchestration and tuneful melody. The enthusiastic La'Serie is joined by the chorus for a musical romp. What else is there to do but *baile La Pachanga*?

*Bongos From the South*, Edmundo Ros and his Orchestra, London Phase 4 Stereo, SP 44003-LP.

Phase 4 stereo, London's latest innovation in sound recording, centers around percussion probably because the new system renders it so well. Leaving the discussion of recording techniques to the technical journals, we will comment on the pleasing results of phase 4. Clarity, precision and tight control of all musical components are the elements that strike the listener most forcefully in these new London releases. Each orchestral unit is distinct and sound made greater or lesser in minute gradations gives wide latitude and marvelous control to the arranger.

Edmundo Ros has a percussion field day with Latin rhythms ranging from a Conga version of *Deep in the Heart of Texas* to *My Old Kentucky Home* Cha Cha. Subtle orchestrations balance melody and theme with the creation of an exotic and romantic mood. While danceability is not the album's prime purpose, Mr. Ros offers inventive Latin music that will be danced to, especially the haunting Boleros, *Taboo* and *Lisbon Antigua*.

*The Percussive Twenties*, Eric Rogers and his Orchestra, London, SP 44006-LP. Another of the London Phase 4 series, *The Percussive Twenties* owes its invention to the vision of Lillian Lynn. A New York City dance teacher in the Astaire organization, she thought it might be well to bring the hit songs of the 20's up to date with the latest stereo recording techniques. In realizing this idea Miss Lynn has come up with a winning entry, the 20's tunes and Phase 4. The album includes the zany ones, *Black Bottom*, *Chicago* and the blue ones, *Me and My Shadow*, *She's Funny That Way*.

*Charanga*, Billy Rodriguez and his Orchestra. Promenade, 2242-LP. Billy Rodriguez' leisurely approach to Charanga—violins, medium tempos, simple but artful arrangements—is refreshing and entirely in keeping with the homegrown flavor of a Charanga orchestra. A certain pleasantness and country air pervade these pieces. *Baile La Pachanga* is familiar, but there are several nicely done selections that are not. *Pachanga de Paris* and *A Donde La Pachanga* are typical. END

NYC Parks Dept. Photos



Brooklynites Emily DeLio and Joseph Saccio display showmanship and fine style in capturing Jitterbug crown.

## UP IN CENTRAL PARK

Capping a summer of under-the-stars dancing in the New York City parks was the twentieth annual Harvest Dance Contest sponsored by the Department of Parks, with the Con Edison Company picking up the tab for prizes and musicians. Among the top bands engaged by the power company were Art Mooney, Buddy Morrow, Ray McKinley and, for the finals, the orchestra of Henry Jerome.

The contest began in the grass roots of the great city with preliminary eliminations in each of the five boroughs. The three top couples in Foxtrot, Waltz, Cha Cha and Jitterbug represented their own borough in the finals held in the Central Park mall August 24.

A conspicuous number of young people entered the competition and displayed a smooth quality of dancing. Jungles, asphalt, neon, and blackboard vanished under the influence of good music, a festive and friendly atmosphere, and the healthy outlet for competitive instincts provided by ballroom dancing.

Clustered near the stage in the mall's spacious outdoor seating area were vocal contin-



Newbold Morris, Parks Commissioner, (R) presents Lorayne Kuitens & Sydney Kohn, All Around Winners, to cheering throng.

gents from the boroughs, each loudly supporting its respective standard-bearers. While in the back of the "house" was much hand-holding and summertime nonsense among the more casual spectators drawn by the music and the sight of the mall's shell resplendent under the lights.

The contest itself moved along with dispatch and efficiency under the emceeing of Charles H. Starke, Director of Recreation. Judging the dancers were Albert Butler, Don Byrnes, Florence Terrace and Sara S. Toomey.

Lorayne Kuitens and Sydney Kohn of the Bronx were selected All Around Winners and received a prize from Parks Commissioner Newbold Morris. The Bronx couple were also winners of the Foxtrot Division.

Top honors in Waltz went to Irene and Irving Rose of Manhattan; Cha Cha to Judy Block and Stanley Rubin of Queens; and Jitterbug to Joseph Saccio and Emily DeLio of Brooklyn.

Underscoring the home-town character of the affair was the sound equipment which was supplied by Gotham's own radio station, WNYC.

B.W.

#### PEN IN HAND

Open Letter to Joseph Bello:

Your article "Authenticity and the Dance," published in the August *Ballroom Dance Magazine* filled me with dismay. It made me realize how far our dancing public is from understanding the Latin dances.

I think we all agree that a teacher should also be an educator, a leader and since you show a penchant toward etymology, may I respectfully point out that the word "educate" comes from the Latin "educere" to lead forth, to point the way.

This article brought to my mind a conversation I had many years ago in Miami Beach with a non-professional. Briefly, the gentleman did not believe in dance lessons and was of the opinion that one should do whatever the music made him feel like doing at the time.

That, of course, leads to anarchy. There are and must be rules and standards for everything we do: music, poetry, good speech, even our social behavior. In a similar vein, we are now beginning to reap the fruits of the "progressive education" favored by some of our schools.

To make light of the very special feeling necessary to the true enjoyment of the Latin dances is the refuge of those that are not possessed of it. I do believe them to be sincere, but I also feel sorry for them, for they have never known the ecstasy of utter surrender to the music, that brief moment of madness when a power outside us seems to take over, guiding our feet and obliterating the outside world. It's in those rare instances that new steps are born.

The fundamental difference lies in the approach to the dance. As long as we seek our enjoyment through the introduction of

new steps and intricate patterns, the dance remains a rote and the dancer a mere robot.

Your "pleasure of dancing won't be hampered," Mr. Bello, by authenticity; on the contrary, it will be enhanced. Neither will it prove a curb on your creativity as the very limitations and control imposed by authenticity act as a challenge and a goad to variety. Self-expression is indeed most desirable, but it does require enlightened guidance, as our enjoyment of any sport or art is always commensurate with our degree of virtuosity.

Also, is it not slightly presumptuous on our part to try to remake or "improve" on the Latin dances when the music is as alien to us as the spirit of the dance?

I shared your enjoyment of the "Bronx Bedtime Story" written by Mr. E. Sims in the July edition of *Ballroom Dance Magazine*. I even found in the anecdote a humor that Mr. Sims may not have intended. The inspiration, no doubt, must have come to him when watching a Pachanga session. May we comment, in passing, that it may be a fine thing for animals to dance "any which way" to the music and have a grand time of it, but should not we expect a little better from humans?

In conclusion, I see no point in this feverish quest for ever new steps and new dances when the Cuban Rumba is still done by a relative few and the beautiful Argentine Tango an unknown entity to the American public. There is also the fascinating Milonga which combines the beauty of the Tango with the excitement of the Mambo.

Please, Mr. Bello, let's not be too hasty in our judgment, lest we fall into the common failing of condemning that which we do not understand.

Yours for better dancing,

Robert Luis

Latin Dance Studio, N.Y.C.



**HOT CHA HEYDAY:** Watch for Jennifer Jones and Jason Robards, Jr., going through the paces of several madcap ballroom dances of the Twenties in 20th Century-Fox's "Tender is the Night," based on the F. Scott Fitzgerald novel. Hal Belfer choreographed the sequence.

## MIXER OF THE MONTH

### PARTY IDEAS FOR BALLROOM CLASSES

When Aline Baer passed through New York recently on her way from Louisville to Europe with her mother and husband, Sidney, we refused to let her go until she shared more of her practical ideas with us. This is what we learned.

H.W.R.

### MILLINERY MARCH:

#### WHEN THE GENTLEMEN NEED A REST

##### Properties:

For each gentleman: a full-sized sheet of tissue paper, a yard (or slightly less) of colored crepe paper streamer, four common pins.

##### Action:

Each gentleman "creates" a hat for his partner. Set a time limit — never more than ten minutes.

##### Climax:

Ladies "model" the hats in a parade.

##### Result:

Unbiased judges pick the three top winners.

### ON-THE-SPOT SCAVENGER HUNT

Divide the group into two or more teams of from 10 to 15 ladies and gentlemen. Ladies may retain purses to match gentlemen's pockets as source of supply for the required articles. A "runner" who does not RUN is selected from each team.

A long list, previously prepared, is read, one item at a time, allowing no more than several minutes for each to be found before passing on to the next. As each item is found it is given to the "runner" of the team of the person finding it. The "runner" WALKS as rapidly as possible to deposit the item at the scoring table where credit points are recorded by the referee. The first "runner" there with the correct item gains a point for his team.

The team with the most points, of course, wins and a small prize may be given each team member. Those on the losing team or teams may be given the same or some other little thing, as consolation prizes.

The following is a suggested list of items that may be asked for: red ball point pen, gentleman's handkerchief with blue monogram, movie ticket stub, 1953 nickel, nail file, pink comb, cuff link, chewing gum wrapper, piece of string, shoe lace, paper clip, pocket knife, rhinestone pin, stamp, key chain, dollar bill, girl's blue shoe, needle, perfume. As the last item, call for a live blonde, redhead or brunette. The lady has to be taken by the "runner" to the scoring table. Another final item may be the ring on a lady's finger. As the "runners" are inclined to take the ring but not the finger wearing it, this causes confusion and amusement.

# DEMONSTRATION MATERIAL

## EIGHTH GRADERS WALTZ COMBINATIONS

Gentleman's part described; lady does counterpart unless otherwise indicated. Closed Position unless otherwise described.

Steps Mus. Ct. Ms.

### FIGURE I

Forward Waltz		
LF fwd	1	
RF follow through, step swd rt	2	
LF close to RF	3	1
Forward Waltz to face out		
RF fwd turning 1/4 rt	1	
LF follow through, step swd lt	2	
RF close to LF	3	2
Forward Waltz, turning 1/2 lt		
LF fwd beginning to turn lt	1	
RF follow through, step swd rt, continuing to turn lt	2	
LF close to RF, completing 1/2 turn lt	3	3
Backward Waltz, turning 1/2 lt		
RF bwd beginning to turn lt	1	
LF follow through, step swd lt continuing to turn lt	2	
RF close to LF, completing 1/2 turn lt	3	4
Beg LF Fwd Waltz, turning 1/2 lt	1,2,3	5
Beg RF Bwd Waltz, turning 1/2 lt	1,2,3	6
LF fwd, beg to turn lt, pointing RF fwd (without weight)	1,2,3	7
RF bwd, turning lt to face LOD pointing RF bwd	1,2,3	8

### FIGURE II

Serpentine		
LF fwd beside partner in OLPos	1	
RF swd turning slightly lt	2	
LF close to RF, bringing partner to ORPos	3	1
RF fwd beside partner in ORPos	1	
LF swd turning slightly rt	2	
RF close to LF, bringing partner to OLPos	3	2
Repeat ms 1 & 2, facing LOD on last ct in Closed Pos	1,2,3-1,2,3	3,4

Right Turn as follows:

Beg LF, Bwd Waltz turning 1/4 rt	1,2,3	5
Beg RF, Fwd Waltz turning 1/4 rt	1,2,3	6
Beg LF, Bwd Waltz turning 1/4 rt	1,2,3	7
Beg RF, Fwd Waltz turning 1/4 rt	1,2,3	8

### FIGURE III

Zig-Zag		
Beg LF, Fwd Waltz turning 1/8 rt to face Diag Wall	1,2,3	1
Beg RF, Fwd Waltz turning 1/4 rt	1,2,3	2
Beg LF, Bwd Waltz, turning 1/8 lt	1,2,3	3
Beg RF, Bwd Waltz, turning 1/4 lt to face LOD	1,2,3	4
Beg LF, Fwd Waltz	1,2,3	5
RF bwd against LOD (bringing partner to PPos)		1

LF cross in back of RF, weight on balls of both feet (lady RF cross in back of LF)	2	
Lowering weight onto L heel, RF fwd (during this ms partners are in PPos)	3	6
Beg LF, Fwd Waltz	1,2,3	7
RF bwd, bringing LF to RF without weight (hesitation)	1,2,3	8

## EIGHTH GRADERS FOXTROT COMBINATIONS

Gentleman's part described; lady does counterpart. Closed Position unless otherwise indicated.

Steps Mus. Cts.

### FIGURE I

1 LF fwd	Q	1
2 RF fwd	Q	2
3 LF fwd	S	3-4
4 RF fwd (Outside Right Position)	Q	1
5 LF fwd (ORPos)	Q	2
6 RF fwd (ORPos)	S	3-4
7 LF fwd (coming to Closed Position)	Q	1
8 RF fwd	Q	2
9 LF fwd	S	3-4
10 RF fwd	Q	1
11 LF swd	Q	2
12 RF close to LF	S	3-4

Repeat the above 4 measures.

### FIGURE II

1 LF fwd	S	1-2
2 RF fwd (facing out)	S	3-4
3 LF swd	Q	1
4 RF close to LF (turning 1/8 right)	Q	2
5 LF bwd	S	3-4
6 RF bwd (turning 1/8 left to face out)	S	1-2
7 LF swd	Q	3
8 RF close to LF (turning 1/8 left)	Q	4
9 LF fwd (facing LOD)	S	1-2
10 RF fwd	S	3-4

### FIGURE III (Rock Turn)

1 LF fwd (turning 1/4 left)	S	1-2
2 RF bwd (turning 1/4 left)	S	3-4
3 LF fwd (back to LOD)	Q	1
4 RF swd	Q	2
5 LF close to RF	S	3-4
6 RF bwd (turning 1/4 left)	S	1-2
7 LF fwd (turning 1/4 left)	S	3-4
8 RF bwd (facing LOD)	Q	1
9 LF swd	Q	2
10 RF close to LF	S	3-4

Repeat Figure II and Figure III

### FIGURE IV

1 LF fwd	S	1-2
2 RF fwd	S	3-4
3 LF fwd (beginning to turn left)	Q	1
4 RF bwd (continuing turn)	Q	2
5 LF bwd (continuing the 1/2 turn to back LOD)	S	3-4

Note: on steps 3,4,5 bring partner to Right Outside Position.

6 RF bwd (continuing left turn)	Q	1
7 LF swd (bringing partner to Promenade Pos.)	Q	2
8 RF crosses front of LF (Lady's LF crosses front of RF)	S	3-4
9 LF rock fwd (Closed Pos. facing LOD)	S	1-2
10 RF rock bwd	S	3-4

Repeat the above 4 measures.

H.W.R.

## SPOT NEWS

### NEW CALIFORNIA DANCE CLUB

A new group of enthusiasts for Int'l Style dancing has emerged, the Peninsula Int'l Dance Club, headquartered in Menlo Park, Calif. It was started last January by 8 couples who had difficulty in finding suitable dance tempos in San Francisco Bay Area ballrooms. They banded together to hold regular dance sessions to strict tempo records imported from England. The club now numbers 22 couples who meet weekly, alternating practice nights with sessions taught by Sammy Leckie. In ad-



L. to R: Burnett Bolloten & Sammy Leckie receive honorary membership pins from Peninsula Int'l Dance Club Pres. Sydney A. Woollard of Menlo Park, Calif.

dition they have a monthly dance for members and guests. Cabinet makers and electrical engineers among the membership collaborated to build a stereo system for the club.

Aug. 5 meeting featured presentation by Pres. Sydney A. Woollard of honorary-membership pins to Burnett Bolloten and Mr. Leckie, and demonstrations of Cha Cha and Int'l Style Waltz by Kitty & Teddy Lee — pupils of SF teacher George Elliot. G. B.

### SMOOTH DANCERS' CONVENTION

The big annual ballroom event in California is the convention of all the 11-chapter National Smooth Dancers. This year's conclave was held over the Labor Day week-end at the Hacienda Motel in Fresno. Highlight was a four-dance competition, awards for which were presented at the Sept. 4 "farewell breakfast." Convention Secretary Leila Roberson, from the host Rainbow Chapter of Fresno, reports these results:

*Foxtrot*: 1st, Sydney & Edna Woolard, San Jose; 2nd, George & Tena Goins, San Jose; 3rd, Max Bertram & Edith Mosley, LA. *Rumba*: 1st, Paul & Agnes Wagner, San Jose; 2nd, James Rodrigues & Grace Stiger, LA; 3rd, Jack & Louise Mitchell, San Diego; *Waltz*: 1st, Norman & Ione Schwarzkopf, LA; 2nd, Art & Norma Heil, Visalia; 3rd, Otto Deal & Yvonne Cook, LA. *Tango*: 1st, Don & Lillian Reynolds, LA; 2nd, Morton & Lucille Morcolesco, LA; 3rd, Ed DeMille & Lois Haynes, LA.

All-Around winners were: 1st, Paul & Agnes Wagner; 2nd, Sydney & Edna Woolard; 3rd, Ed DeMille & Lois Haynes.

Blue Ribbon Contestant winners: 1st, Odis & Sue Blankenship, San Diego; 2nd, Orin & Thelma DeForrest, San Diego; 3rd, Ray & Betty Bradford, LA.

Judges: Stella Challinor, Arpeggio Studio Fresno; Gary Nuttleman, Veloz & Yolanda Studio, LA; Robert Reed, Arthur Murray Studio, Fresno; George LaMarr, Fresno.

### CONTEST SAVES TEACHER'S LIFE

NYC teacher Mona Desandro has a new reason to favor ballroom contests. On Aug. 31 she had reservations to fly to San Francisco for a vacation. Her husband Alex, in making plans to drive her to the airport, indicated that he would like to see the Harvest Moon Tango preliminaries at Roseland Dance City, scheduled at the very hour of her departure. To give him his pleasure, Mona rushed her packing and changed her flight to an earlier plane. The one she had originally intended to take crashed near Chicago, killing all 78 aboard!

### SPEAKING OF "STYLE"

Recently we had a talk with an ardent and persuasive campaigner for a "return to style" in ballroom dancing. She is NYC teacher Florence Colebrook, who has had a long career as an exhibition dancer and who for many years had a thriving studio in Rochester, N.Y.

Miss Colebrook belongs to the school of thought which maintains that dancers who have an interest in more than mere proficiency in steps can profit from the example of the noted ballroom performers of an earlier era — many of whom she has known and worked with.

Fashions in dancing, of course, change, and some of the attitudes and patterns of 30 and 40 years ago seem amusing to us (particularly since they are often broadly burlesqued). Nonetheless, Miss Colebrook believes that if we had the opportunity today to see the stars of World War I days, we would be tremendously impressed by their charm, their performing authority, their fabulous dancing know-how. She attributes the stature they achieved to their solid grounding in technique and their respect for that mysterious element — style.

Her primary example, naturally, is the case

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of Vernon and Irene Castle. In addition to having had many occasions to admire the Castles' performing, she cherishes the memory of having studied with Vernon at Castle House. With a little inside "pull" she managed to get her lessons for something less than his customary \$100 an hour. Her praises are endless of his brilliance as a teacher. He was not a great performer by accident — he knew what he was doing.

Those who aim for truly high-style ballroom performing skill get from Miss Colebrook some "old-fashioned" advice — to seek out a modern equivalent of the all-around kind of theatrical training which was expected from every dancer in the days when she started her dance schooling. She studied Del-sarte, music drama, ballet and — for her, most significant — Denishawn. For any dan-



Maureen Seymour

*A disciple of Vernon Castle — Florence Colebrook, as she appears in 1961.*

cer, she says, there is no substitute for what she learned from Ruth St. Denis — that freedom of movement comes only after achievement of a disciplined technique. Beauty of line, theatricality, projection are some of the elements "Miss Ruth" has given to several generations of dancers. Re-emphasis of these qualities, Miss Colebrook believes, can bring ballroom performing back to the greatness it once enjoyed.

The dance world of the 1960's would find a thrill in the lyrical softness of the Hesitation Waltz, the crisp smartness of the Castle Walk, the zestful fun of the Maxixe. Getting to know them, she believes, would point up the moral of the need for more of that kind of "style" in the dances of today.

In her eagerness to share with others her enthusiasm for these almost forgotten dances, Miss Colebrook has written down numerous "how to" instruction notes and has produced a number of recordings made from authentic original arrangements. D. D.



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## **PACHANGA** (Cont'd from p. 8)

### FIG. 14

#### **PACHANGA SHUFFLE**

#### Preparation

- Execute a Left Basic 1—4 &  
Gentleman releases R hand, retaining partner's R hand in his L hand.  
RF swd, close LF to RF, RF swd, starting to turn ¼ rt (lady lt) on Cts & 6 5 & 6  
Touch L toe near RF (no wgt), still turning &  
LF swd, completing ¼ turn rt 7  
Touch R toe near LF (no wgt) &  
RF swd 8  
Raise LF slightly off floor and bring toward RF (no wgt) &  
Figure (lady same—opposite feet)  
Brush LF fwd 1  
Brush LF bwd 2  
LF fwd, close RF to LF, LF bwd (twinkle) 3 & 4  
Brush RF bwd 5  
Brush RF fwd 6  
RF bwd, close LF to RF, RF fwd 7 & 8  
Repeat the Figure 1—8  
Concluding the Figure  
Touch L toe to instep of RF 1  
LF bwd, making ¼ turn rt (lady lt), disengage hands from partner 2  
Touch R toe to instep of LF 3  
RF fwd, making ¼ turn rt 4  
Repeat Cts. 1,2,3 and resume Closed Position 5,6,7  
RF swd 8  
Raise LF slightly off floor and bring toward RF (no wgt) &  
Return to Full Basic 1—8 &

### FIG. 15 **CHARANGA FLARE**

- a.—Touch LF to RF 1  
LF swd 2  
Touch RF to LF 3  
RF swd 4  
Repeat the above 5—8  
b.—(Lady does same steps as partner but on opposite feet, or the counterpart)  
LF stomp in place (slight diag line to gentleman's lt; lady's rt) 1  
LF stomp in place 2  
LF bwd 3  
RF swd &  
LF fwd (slight diag rt) 4  
RF stomp in place ((slight diag rt) 5  
RF stomp in place 6  
RF bwd 7  
LF swd &  
RF fwd (slight diag lt) 8  
Repeat b. as desired in multiples of 8 cts. To conclude this figure: instead of 7 & 8 above  
RF bwd 7  
LF swd &  
RF close to LF 8  
c.—Repeat a. of this Figure 1—8  
Return to Left Basic.

## NIGERIA (Cont'd from p. 9)

or Spanish Harlem mambo. Most collaborated with the pulse of the music in a certain way: *slide-together-pause; slide-together-pause; slide-together-pause*. To keep a truce with a temperature everlastingly in the 80's tempo was kept slow and footwork simple but nonetheless one could sense a capture of free energy in the movements. Arm, hand, and hip gesture was especially witty. The wit was based on full expression of the rhythm, down to its smallest units.

As the *highlife* continued something intrigued me and I sensed it only vaguely. Suddenly I was surprised to note that most people were dancing in a roughly outlined counter-clockwise direction. Couples would rise from their tables, step onto the dance floor, then slowly, inexorably, be pulled into a current which passed the bandstand going left, swung around towards the bar to a point near the center of the dance floor, cut left and journeyed back to the bandstand, and so on until a given tune was ended. Men followed the women, as a rule. There was no conscious single-file. Couples, albeit staggered in varying styles, seemed to be following each other in a powerful, slow-moving spiral of action. This behavior was extremely interesting in view of an observation made long ago by Professor Melville J. Herskovits to the effect that in West African religious choreography the Negroes move almost without exception in a counter-clockwise direction. It seemed to mark a point somewhere between traditional Yoruba dance and the ballroom tactics of the West, a component of tribal choreography that enjoyed continuity in what Janheinz Jahn calls "neo-African culture."

The spiraling maneuvers of the Paradise Club were in direct contrast to the New York Palladium where tight clusters of experts jitter and spin in areas tacitly reserved for their expertise—in front of the bandstand and immediately to the left and right. Palladium mamboists and pachangueros dance in a dueling manner, quench reciprocity, and blanket less voluble dancers who circle around the masters and clap. It all takes place near the bandstand. The Paradise Club, *highlife* relaxed, communal (in the sense that most dancers move in the same direction), and non-competitive, is light years removed from the Palladium. No boundaries of competence divide the dance floor.

As the Paradise crowd circled about from time to time a woman would back up, reversing the flow of the movement, crouch down, and preen herself with superb tremors of hip and arms. Meanwhile some males flung their arms apart, like American singers at the climax of their songs, and shuffled with arms still apart up to the crouching female. Then the woman would rise, strut forward, and the rhythmic progress was renewed. While I pondered this scene a lone European led his

partner onto the floor and began to Foxtrot on an aimless, zigzag course. Contrast with the African spiral was amusing.

Dancing was not confined to the floor. On the bandstand an incredible tenor saxophonist who called himself Sunday Lionheart swung the entire orchestra with a choreographic manner. Sunday dressed in a blue shirt, Western trousers and white beret, backed his music with a powerful pelvic sway. He planted himself at the edge of the bandstand, parted his legs in a wide V-form stance, and rocked from side to side while honking responses of bloodcurdling intensity. "Ya! Ya!" screamed a dancer in approbation. Sunday literally kicked up his heels, pointing his right foot to his supporting knee in an insane *passer la jambe* and spun around. He seemed to impart, with charming slyness, the knowing flexibility of the dance into the jazz phrases that came out of his horn.

He triggered a mood. A trumpeter stood up and quoted Dizzy Gillespie. As if on cue a couple appeared and broke into a Lindy swing-out. The sensuous spiral of the *highlife* dance vanished. People danced more or less in place. One girl wore a Western skirt and blouse but kept her Yoruba head-tie; her hybrid attire matched her hybrid choreography. She swung in and out from her partner in a reasonably Savoy vein. But on close inspection one could see that her footwork was African, not Negro-North American, and adorned with much pointing of the knee.

Whence came the swing-out to Yorubaland? Most probably from the movies and the television screen. Ibadan boasts the first TV station in Black Africa. One evening at the Government Rest House I watched a program. It was an American detective drama whose villain, a young punk, broke into a Rock 'n' Roll dance before his assassination at the hands of the law. Like most television R 'n' R the dancing was essentially a broken-down Lindy with the accent, of course, on the swing-out.

Evidence that Yoruba dance is not likely to be overwhelmed by the onslaughts of Western forms is the simple fact that the Paradise Bar is an exception. Most Yoruba cabarets go in for the native *apala* music. I heard it everywhere. *Apala* dancing I found earthy, secure, and utterly delightful to the eye.

(To be continued)

## MEDAL TEST FILM

The Nat'l Council of Dance Teacher Orgns. has acquired the Medal Test film recently produced in London by the Imperial Society's Ballroom Branch. It shows the steps and standards required for their Bronze, Silver and Gold tests. This silent film is 16 mm and runs about 20 minutes. Request rental info in writing from Nat'l Council of Dance Teacher Orgns., 231 W. 58, NYC 19.

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## SPOT NEWS

Oct. 8 "guest" program of the NY Society of Teachers of Dancing at the Hotel Edison lists Bob & Doris Belkin for Society Pachanga; Rose Crossbart for mixers; Bill & Viola Palm for Mambo & Swing; Arthur & Phyllis Tolman, giving Teen-Age Foxtrot and novelty called "The Parachute Jump." Val Escott conducts the Forum.

Ballroom faculty for the Oct. 15 material session of Dance Educators of America at the Waldorf-Astoria in NYC includes: Chris & Louis Dalberth for Lindy; John Lucchese for Cha Cha; Alan Hall for Mambo; Robert Luis for Tango. DEA is also having sessions Oct. 8 in Cincinnati and Oct. 28 & 29 in Winston-Salem. John Lucchese is on ballroom faculty for both out-of-town dates. The assn. is holding its 1st Junior Ballroom Competition Oct. 28 in Winston-Salem.

Louise Ege, our Midwest correspondent, is off on a Mediterranean cruise. One report she is bringing back is an account of the ballroom dancing scene at the swank Sporting Club in Monte Carlo.

San Francisco has a snappy new night club which features dancing—Station J, a remodeled powerhouse of the Pacific Gas and Electric Co. at Commercial and Montgomery Sts. Music is by Al White and his 13-man orchestra of SF Symphony instrumentalists.

An attractive young ballroom dance team, Bobby Burgess and Barbara Boylan, have been appearing regularly with Lawrence Welk on TV, as well as teaching for him at the Palladium Ballroom in Hollywood. Recently they went to San Francisco to work with William D'Albrow (for the 3rd time). He has choreographed a Cakewalk routine, to *Waitin' for the Robert E. Lee*, which they will perform on the TV show. Burgess & Boylan trained for 9 years at Derrall and Chloe Call's Fine Arts Center in Long Beach.

Calif. Club No. 13 of the Dance Masters of America started off the season with a Sept. 10 session at the Bellevue Hotel in SF, with members presenting material from the DMA nat'l conventions. Gladys Blankenship taught Int'l Style material presented by Will Thomas and Valerie Rogers. Imogene Woodruff showed Pachanga, taught in Honolulu by Lucille Dubas . . . DMA's Okla. Chapter met Sept. 10 at the Lee Para-More Studio in Okla. City. Ballroom was taught by Tunky Hall (Swing and Samba) and Jimmie & Carol Ann Crowell (Pachanga and Merengue).

### MORMONS (Cont'd from p. 11)

on and off the field, each movement designed to fit a desired pattern.

The big word in the MIA dance festival is "organization" and No. 1 organizer is Rulon Stanfield. Though he confesses that his background in dance is limited, Stanfield is an

ace organizer. A "business engineer" in Ogden, Utah, he counsels other businessmen in efficient organizational practices. Working beside Stanfield in the MIA program are nine other dance "execs." Virginia McDonald, a career dance instructor, leads the women's wing. With her are Sarah Yates, who also operates a dance studio in Salt Lake City; Jeanette Demars, an MIA dance leader for 30 years; Doris Under, a government employee, who once taught dance professionally; and Joyce Roberts, a Salt Lake City guidance counselor.

Male leaders are Alma Heaton, chief recreational dance professor at the Church's Brigham Young University; Wilford Marwedel, folk dance coach at the University of Utah; Carl Hadley, a businessman whose extracurricular duties in dance stretch back 20 years; and Lamont Richards who owns a business in Salt Lake City.

From their Utah homes these dance executives fan out to visit district directors, who in turn pass their training on to local dance leaders. Rulon Stanfield claims 2,000 dance leaders under his directorship.

To unify church dance, the central committee publishes a 300-page handbook with the following sections: Calendared Dance Program, Dance Organization and Policies, Parties and Fun Dancing, Ballroom Dancing, Folk Dance, Theatre Dance and Roadshows, Party Themes, Exhibition and Festival Dances.

Much of the strength of the Mormon dance system comes from the organizational structure of the Church. All Mormon congregations throughout the world follow patterns set by the home church in Salt Lake City. Consequently the regiments in each community have uniform methods. From top church leaders has come the sponsorship and encouragement of the MIA dance program.

MIA meets usually on Tuesday nights in the recreation halls of Mormon church buildings. After opening prayer and song, the young people divide into age groups — Boy Scouts, Beehive Girls, Explorers and Mia Maids. After a class period, some go to rehearse for a play, a concert or a dance festival.

Weekends and holidays are filled with special MIA events — parties, camping trips, athletic contests and always a dance. Youngsters find incentive to participate in the hope of being chosen to go to the All-Church Dance Festival held bi-annually in Salt Lake City.

This year only 10 percent of those who learned the festival dances rated a place in the All-Church production. Of 10,000 who trained for the all-girl routine, 2,000 were picked for the Salt Lake City show. Others performed in district festivals like the terpsichorean spectacle at the Santa Rosa Rose Festival where sixteen hundred California youngsters performed this spring. Of this performance the *Sacramento Union* reported, "A magnificent example of what's RIGHT with our teenagers."

On Thursday, the day before the first performance of the All-Church, the dancers con-



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verged on the University of Utah campus for the intensive rehearsal. The day began at 7 a.m. for some, lasted until 12 midnight when the dress rehearsal ended. During the day the 6,000 performers were marshalled out to five rehearsal areas, all as large as a football field.

"Numbers overwhelm us. We couldn't count the lost shoes," said Sarah Yates, a dance executive. When 1,500 girls flocked the field for dress rehearsal of the all-girl number, directors observed that costumes lacked uniformity. Some skirts were too full. A truck load of discarded petticoats resulted.

In the stadium ten telephone crews circled the field and communicated cues to area co-captains (a pair of district dance directors) stationed on each ten yard line, both sides of the field. Directions came from the dance master who sat with his phones in the control booth high above the bowl where he viewed the patterns as they formed.

This excitement for dance among Mormons is not new. Latter-day Saints were dancing even before MIA was organized 94 years ago by President Brigham Young.

President Young, who favored dancing, said, "I had not a chance to dance when I was young, and never heard the enchanting tones of the violin until I was 11 years of age; and then I thought I was on the highway to hell, if I suffered myself to linger and listen to it.

"I shall not subject my little children to such a course in unnatural training, but they shall go to the dance, study music, read novels, and do anything else that will tend to improve their minds, and make them feel free and untrammelled in body and mind."

One of the first public buildings erected in Salt Lake City by the Mormon pioneers was the Social Hall where balls were held. There President Young led off the first cotillion, the dancing beginning in late afternoon. A four-course supper was served, followed by more dancing.

The Social Hall was later replaced by the famous Salt Lake City Theatre. After the open-

(over)

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(See list of chapters in October Dance Magazine)



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Teen-age competition in Waltz & Foxtrot was a highlight of Chicago Nat'l Assn. of Dance Masters convention. All-around winners, Ralph & Irene Pesco of Don LeBlanc Studio, Chicago, are center. L & R of center are Dan Nichols & Jamie Manning (2nd) and Mike & Sandy Burow — both couples from Catherine Cromwell Studio, Danville, Ill. At L, CNADM Sec'y.-Treas. Edna Christensen; at R, Pres. Marie Buczkowski and Don Ford, Contest Chairman. CNADM's ballroom teacher turnout this summer broke all records.

### MORMONS (Cont'd from p. 19)

ing performance at that fine old theatre the audience joined in ballroom dancing on the stage.

Brigham Young encouraged his own children to perform on the stage, and his ten oldest daughters formed a dance team in the play, *The Mountain Sylph*. The girls achieved a popular success.

For years, round dancing was prohibited in MIA, but by 1910 the Waltz and the Two-Step had finally become accepted.

Festivals began in the early 1900's when various regions met together to demonstrate exhibition dancing routines. Beginning in 1925 contest dancing was held at the old Saltair Pavillion on Great Salt Lake, and continued until the building could no longer accommodate the growing crowds.

All this background has convinced MIA leaders that dancing fills a social need. A statement issued recently by MIA leaders reads in part as follows: "Although statistics show that our incidence of (juvenile) delinquency is less than that of the country as a whole, we, nevertheless, have a tremendous job of inspiring our youth to be good citizens and to obey the laws . . ."

As Stanfield describes the goal, church dance creates a level of social conduct on which young men and women can meet worthwhile standards while they meet one another. Because emphasis is on the social aspects of dance, Saturday night dancing parties are the heart of the program. The parties are carefully planned and supervised. Most have floor shows and refreshment. Many a dashing young man in a Mormon community has met his special Miss at the annual Sweetheart Ball or the Rose Prom.

Such a meeting came to Garth and Verna Rogers, dance directors in Orem, Utah. Garth first met Verna when he, as a young Boy Scout was matched with her for an MIA round dance, though nothing came of their meeting at that tender age. But several years later when a dance leader paired them another time the match lasted.

Said one MIA leader, "Dancing is the most

widely patronized participant activity. Many other events — such as a field day, party or banquet — wind up with a dance."

MIA has expanded to become international in scope. Leaders have run headlong into barriers to social dance in foreign countries. "How can we teach our Korean members social dance where custom forbids them to even touch hands?" one MIA official questioned.

When a party of MIA executives toured Europe this spring they found that dance must bend some traditions before a full dance program can be practiced there. In Finland they found that social dancing by proper youngsters is frowned on. At a three-day Mormon youth conference in Tampere last spring, the only dancing was a short folk-type demonstration.

In other European countries trends are changing in favor of dance. At a recent Mormon Youth meet in Leicester, England, youngsters were excited by the opportunity to learn square dances. "Heretofore," one youngster claimed, "there was nothing to do but go for walks and stop at the pub on the way home." Another festival in Prestatyn, Wales was a surprise to observers who have held that public dances are not decent. In Geneva, Switzerland, Mormon dances on Saturday night attract twice as many non-members as Mormons. To make the dancing parties acceptable, youth leaders mix games and programs with Waltzes and Jitterbug.

No such problems are found in MIA groups in the Pacific Isles. Dancing needs little encouragement among Polynesians who seem to have innate rhythm and grace. One church leader who recently returned from an island tour said she was charmed by native dancers in Tonga who midway in a program of Polynesian rhythms presented a gay western-American swing number, complete with cowboy shirts and full skirts. They had learned the steps from the MIA dance handbook. Another dance leader in Hawaii was midway through her ballroom dance workshop when she found that she was the only dancer on the floor still wearing shoes.

Ships that dock at Tonga are greeted by

a company of Mormon Polynesians hired as dancers by the steamship line. In Sydney, Australia, Mormon girls make their introduction to society at the Church's elegant debutante ball.

The Mormon attitude toward dance was recently summed up by J. Reuben Clark, Jr., counselor to President David O. McKay in the First Presidency of the Church. His comment: "No one ever danced his way into heaven, but dancing before the Lord from the time of David on, has been something which pleased the Lord." Every day but Sunday, that is.

END

#### EXERCISES (Cont'd from page 5)

*Cha Cha, Enjoy My Cha Cha Cha, Tea For Two Cha Cha.*

1. Arms in "Ballroom Position" keeping feet flat on floor, parallel and 8 to 12 inches apart, bend knees slightly ("cha"), a little more ("cha"), still a little more ("cha")—Quick, Quick Slow.

Come up to starting position on Slow, Slow. Do this 4 times.

2. Repeat above 4 times with feet together.

3. Keeping weight evenly divided between the two feet, repeat this exercise 4 times with right foot about 6 inches ahead of left foot.

4. Repeat this exercise 4 times with left foot about 6 inches ahead of right foot.

#### LOOSENING THE HIP JOINTS

Remember throughout that control of balance means a firm trunk—that is, controlled use of abdominal and back muscles of the trunk.

Try this one in Fast Foxtrot or Quickstep rhythm, such as *With a Little Bit of Luck, Get Me to the Church on Time, Mountain Greenery, The Lady is a Tramp, You're the Cream in My Coffee, Apples for the Teacher, People Will Say We're in Love, Anything Goes.*

1. With left hand take hold of chair, table or any piece of furniture hip high; place right hand on right hip, feet together and pointing straight ahead.

Swing right leg forward as high as you can, keeping both knees straight and stretching right foot (Count 1). Return leg to place (Count 2). Stretch right leg backward (Count 3). Return to place (Count 4).

Repeat above.

Now, swing more quickly forward and backward (pendulum-motion)—1 count forward and 1 count backward, etc. On Count 8 return to starting position.

Remembering to keep trunk upright, repeat entire exercise.

Then turn, putting right hand on furniture support and repeat exercise swinging left leg.

2. (Back to Waltz rhythm.)

Taking same starting position as Part 1 of this exercise, raise the right leg forward (Count 1), HOLD it for Counts 2, 3. Return leg to starting position slowly (Counts 1, 2, 3).

(over)



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# EXERCISES (Cont'd from p. 21)

Do this 4 times.  
 Then turn, putting right hand on furniture support and repeat exercise using left leg.

With arms in "Ballroom Position" (i.e., without furniture support), repeat Exercises 1 and 2 of this section.

Note: The above exercise not only makes hip joints more flexible but also strengthens the thigh muscles.

3. (Back to Foxtrot rhythm).  
 Remain in "Ballroom Position." Standing on left leg, swing right leg forward, backward, forward (low) (Counts 1, 2, 3), step forward right (Count 4).

Reverse to swing left leg and repeat.  
 4. As it is most important for the lady to keep perfect balance while moving backward, do the following 8 times.

Stand on left leg, swinging right leg back, forward, back (Counts 1, 2, 3); step backward (Count 4).

Reverse and repeat, 8 times in all.

## ON TO "DANCING"

Again bring arms to "Ballroom Position," but remember to pull up and straighten spine, leaving shoulders and neck relaxed. Be sure knees are slightly relaxed. Still in Foxtrot rhythm, use both medium and quick tempos for practice.

1. Moving around room counterclockwise, walk 6 steps backwards (beginning with right foot), being sure that, before rolling to the heel, toes and ball of each foot touch the floor first (Counts 1 through 6—one step to each beat of music).

Then move 2 steps forward naturally. Be sure knees are relaxed. (Counts 7, 8).

Repeat these 8 counts until you feel your sense of balance is secure.

Practice the following first to slow, then medium Foxtrot:

2. Right foot backward (Slow, Counts 1, 2); left foot backward (Slow, Counts 3, 4).

Right foot backward (Quick, Count 1); Left foot backward (Quick Count 2); Right foot backward (Slow, Counts 3, 4).

Left foot backward (Slow, Counts 1, 2); right foot backward (Slow, Counts 3, 4).



Tom Kallard

**L.I. POSTSCRIPT:** Oct. report on Long Island Dance Festival went to press as series was barely ended. In center above are Elizabeth & Frank McKie of Toronto, winners of Alex Moore Trophy for Int'l Style; featured in final event Aug. 11. With them are Festival organizers Alex & Mona Desandro.

Left foot backward (Quick, Count 1); right foot backward (Quick, Count 2); left foot backward (Slow, Counts 3, 4).

Repeat Exercise 2 above until you feel your sense of balance is secure.

After you have done these sections enough to feel confident in flat shoes, try the exercises again in medium heels. Then, when you have mastered the movements at this second level, go on to high heels. On subsequent days, "review" the exercises using the same progression from no heels to high heels.

Now, having been put through the paces of this first installment, some might consider these ballroom movements of limited value as "exercise." Again we must emphasize that these must not be "walked through" (or merely "marked," as we speak of rehearsals of stage performances which are not danced "full out"). What is decisive is a constant awareness of balance, a steady control of the muscles, a real feel of **STRETCHING THE TORSO**. It doesn't take violently gymnastic exercise to achieve the type of body discipline which can bring you figure control. But any regimen of exercise must be conscientious, consistent and concentrated — always with the goal in mind.

(To be continued)

## FLASHBACKS (Cont'd from p. 7)

A listening public, rather than a dancing one, was beginning to take over the hotels, night clubs and ballrooms. Radios came into the homes, and the people could hear their favorite orchestras and singers with just the turn of a dial.

Young and old still danced, but minus the carefree gaiety of the Twenties. Fred Astaire and Ginger Rogers became the dance sensation of the silver screen, and movie houses were crowded at all performances. Such group dances as The Big Apple and Lambeth Walk did entertain the people at parties for a while, but the real dance craze was over.

Then came the Forties with rumbles of war in Europe and disturbing rumors in the U.S.A.

(Demonstrations of Truckin' by Miss Viles and Mr. Curry and Shag by Miss Thompson and Mr. Curry.)

Now a new beat had crept into the music called jazz! The hands began to feature other rhythms beside "sweet" melodies and harmonies. Thus a new style of dancing became the rage. Lindy, Jitterbug, Boogie Woogie and Jive were taught even in the most exclusive dance classes and assemblies from coast to coast. No dancing party was a complete success without the Lindy.

Demonstration of Lindy by Miss Thompson and Mr. Curry.)

During the Fifties while young Americans were letting off steam with Lindy and Jive, more sophisticated citizens were traveling by ship or plane to the lands of the Caribbean and were returning with enthusiasm for the dances seen in these Latin American countries. Everyone wanted to learn Rumba, Tan-

go, Samba or Merengue to the fascinating music played by orchestras at all the hotels and night clubs in cities of the U. S. A.

After a while Mambo and Cha Cha became even more popular than Rumba, and beginners in dance classes wanted to learn to Cha Cha right away. The Latin American trend was here to stay.

(Rumba and Mambo demonstration by Miss Dickson and Mr. Curry; Cha Cha by Miss Buda and Mr. Greenwood.)

And thus we conclude our Flashbacks. We hope that we have entertained you, and have given a glimpse into the past to the young teachers in the audience. We also trust that older club members and guests have felt just a twinge of nostalgia for the gay and glittering "Castle and Charleston" eras — the golden age of Ballroom Dance.

(Following is a sampling of Miss Byrne's "how to" instructions, adapted from the convention notebook of the Dance Teachers' Club of Boston.)

#### BUNNY HUG

Gentleman's part described; lady does counterpart. Closed Position but with arms wrapped around each other. 2 counts equal 1 measure.

Steps

Counts

#### Figure 1

Walk fwd quickly while swaying from side to side with a rolling movement 8 steps: LF, RF, LF, RF, LF, RF, LF, RF

1—8

Sway in place, bending body from waist 8 times: to lt, rt, lt, rt, lt, rt, lt, rt

9—16

Repeat first 4 measures

17—23

Repeat second 4 measures, turning in place to rt

24—32

#### Fig. 2 — Grapevine

Face out and travel swd lt in LOD with LF swd, cross RF in front of LF

1—2

LF swd, cross RF in back of LF

3—4

Repeat the above

5—8

Turn in place rt with 8 steps,

pivoting LF bwd, RF fwd, etc.

9—16

Repeat the above 8 measures

1—16

Repeat first 8 Ms. of Fig. 1

1—16

(Hold position at end)

Fig. 1, 16 measures; Fig. 2, 24 measures; total, 40 measures.

Music: Play one chorus of *Get Out and Get Under* (Pub. by Fred Fisher Music Co., 1619

B'way, NYC 19). Lively tempo; was called then "One Step" tempo.

#### CASTLE WALK

Gentleman's part described; lady counterpart unless otherwise indicated. Closed Position unless otherwise indicated. 2 counts equal 1 measure.

#### Fig. 1 — The Walk

Partners should not be too close together. Gentleman's L hand and lady's R hand are joined and held out to side, pointed toward floor.

(over)



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### FLASHBACKS (Cont'd from page 23)

Beginning with LF take 14 long steps  
fwd moving in a lilting airy manner 1—14  
Jump in place, with slight plié, on  
both feet 15

Jump onto RF, straightening R knee;  
sharply pull up L leg in back,  
knee bent and L leg and foot  
at right angle (Lady bends  
R leg) 16

Repeat above 8 measures continuing  
to move rapidly over floor 1—16

#### Fig. 2 — Grapevine & Pivot Turn

Beginning with LF do Grapevine  
as described in Bunny Hug,  
Figure 2 1—16

LF swd coming to Semi-Open Pos  
RF cross in front of LF (Lady  
also crosses in front) 2

Pivot turn rt in Closed Pos (Gentle-  
man LF bwd, RF fwd) 3—4

Repeat above 2 Ms. 3 times 5—16

#### Fig. 3 — Slides in Circle

Face out and, beginning LF, slide  
4 times along LOD 1—4

Face in and, beginning RF, slide  
4 times along LOD 5—8

Repeat above 4 Ms. 3 times 9—32

#### Fig. 4 — Open Promenade

In Promenade Pos, both beginning  
LF, take 14 long steps fwd as  
in Fig. 1 1—14

Lady turns quickly to face partner  
in Closed Pos so both can do  
jumps as in Ms. 8, Fig. 1 15—16

Fig. 1, 16 measures; Fig. 2, 16 measures;  
Fig. 3, 16 measures; Fig. 4, 8 measures; total,  
56 measures.

Music: *Too Much Mustard* by Cecil Mack-  
lin (Pub. Edw. Schubert & Co., 11 E 22,  
NYC 10.) Play pages 3 & 4. Fig. 3 begins on  
page 4, Ms. 9—16. Repeat those Ms. Finish  
page for Fig. 4.

### MAXIE

Gentleman's part described; lady counter-  
part unless otherwise indicated. Closed Posi-  
tion unless otherwise indicated "1 & 2 &"  
equal 1 measure.

#### Fig. 1 — Chasse Heel Turn

Turning rt, LF swd on heel, Close  
RF to LF 1 &

LF bwd and hold 2 &

RF swd on ball of foot, close

LF to RF 3 &

RF fwd and hold 4 &

Repeat above 2 Ms. still trng rt 5—8 &

(While executing above turn,  
gentleman circles the joined hands  
—his L and partner's R—from lt  
up and over to rt while bending  
from waist to lt; to rt, etc.)

Travel swd lt as follows: LF fwd  
on heel (Lady RF bwd on ball  
of foot) 9

RF (flat) slightly behind LF to  
progress lt (Lady slightly in  
front of her RF with LF) &

Lf bwd on ball of foot (Lady  
fwd on heel of RF) 10

RF (flat) slightly in front of LF  
to progress lt (Lady slightly in  
back of her RF with LF) &  
Repeat above 2 Ms. 3 times 11—16 &  
Repeat all of Fig. 1

#### Fig. 2 — Chasse Fwd with Dip

"Skating" Position—Lady at partner's right,  
R hands joined at right side of lady's waist,  
L hands joined and extended forward and  
to left.

Chassé (slide) fwd on LF in LOD,  
lady on same foot as partner 1

Cross RF slightly back of LF &

Chassé fwd on LF with dip  
(deep) 2 &

Run fwd (covering space)  
RF LF RF 3 & 4 &

Repeat the above 2 measures 5—8 &

Execute the "heel & toe" travel  
step, Cts. 9—16 of Fig. 1, while  
turning lt in small circle 9—16 &

Repeat all of Fig. 2, facing part-  
ner in Closed Pos on last ct.

Gentleman transfers wgt to LF

#### Fig. 3 — The Lift

Closed Position, but not too close to partner.

Run fwd, RF LF RF 1 & 2 &

Chassé bwd LF, close RF to LF,  
chassé bwd LF 3 & 4 &

RF fwd, point LF fwd, twisting  
body to rt 5 & 6 &

LF bwd with dip 7 &

Lift lady (her R leg straight)  
and lower 8 &

(Gentleman keeps his L arm and  
lady's R arm stiff on Cts. 7 & 8 &.

Lady may fake lift, jump and come  
down on RF or do a hitch-kick.)

Repeat the above 4 measures 9—16 &

Still facing partner, extend arms to side and  
join hands. Bend elbows and bring hands  
toward each other, palms flat, fingers touching.

In this position do Chassé Heel

Turn in circle to rt, beginning  
with LF as in first 4 Ms. of

Fig. 1 1—8 &

Travel left as in second

4 Ms. of Fig. 1 9—16 &

Repeat above 8 Ms., using arms as  
in 1st 4 Ms. of Fig. 1 1—16 &

End in pose bending to lt side  
on L heel.

Fig. 1, 16 measures; Fig. 2, 16 measures;  
Fig. 3, 24 measures; total, 56 measures.

Music: *Dengozo* by Ernest Nazareth. 64  
measures, plus an extra 8, which may be  
omitted if desired.

### BLACK BOTTOM

A one-chorus routine. Movements are closely  
allied to words of song. Dancers stand side  
by side and move together as in a chorus  
line, using same feet. "1 & 2 &" equal 1  
measure.

#### Fig. 1

"They call it Black Bottom—  
a new twister . . ."



A deadpan Charleston presented to convention by Curry & Jean Paige.

- Slap L thigh with L hand 1  
 Scuff LF fwd (almost a chug),  
 throw L hip fwd &  
 Reverse to right 2 &  
 Clap both hands in front 3  
 Ball change fwd LF RF a &  
 Stamp fwd LF (like scuff above) 4 &  
*"It's sure got 'em—  
 and oh, sister . . ."*  
 Repeat the above 2 measures 5— 8 &  
*"They clap their hands and do  
 a raggedy trot—HOT!"*  
 Turning in small circle lt, fwd  
 LF, toe in, and at same time  
 pivot on ball of RF turning R  
 heel and R hip out and striking  
 R hip with R hand 9  
 Step on RF, heel in, and close  
 to LF, clap hands together in front &  
 Repeat 3 times completing circle 10—12 &  
 Sink bwd onto LF, R heel out to  
 side, twisting body to face rt,  
 L hip out to lt 13  
 Clap hands low toward rt and hold &  
 Reverse to right 14 &  
 Repeat Cts. 13 & 14 & 15—16 &  
*"Old fellows with lumbago,  
 And high steppers away they go,  
 They jump right in and give  
 All that they've got!"*  
 Repeat the above 8 measures 1—16 &  
**Fig. 2**  
*"They say that when that  
 river bottom's covered with ooze  
 they start to squirm . . ."*  
 Push up and down on heels,  
 circling arms down to lt, up  
 and to rt, bending knees and body 1— 4 &  
 In place twist heels to lt, rt,  
 lt, rt—throwing hip out to lt, rt,  
 lt, rt in a crouching position.  
 Keep arms and hands up, palms  
 out, elbows bent 5— 8 &  
*"Couples dance and that's  
 the movement they use . . ."*  
 Do Susie-Q to rt side 4 times,  
 arms swing from lt to rt 9—12 &  
 (over)



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# FLASHBACKS (Cont'd from p. 25)

"Just like a worm!"

Bend knees, crouch, twist body,  
circling knees and rising gradually 13-16 &

## Fig. 3

"Black Bottom, a new rhythm,  
When you spot 'em you go with 'em,  
And do that Black, Black Bottom  
All the day long!"

Repeat Fig. 1 1-16 &

Note: All movements are lazy and slinky.

Fig. 1, 16 measures; Fig. 2, 8 measures;  
Fig. 3, 8 measures; total, 32 measures.

Music: One chorus of *Black Bottom* from  
"George White Scandals," 1926.

## VARSITY DRAG

Dancers stand side by side and move to-  
gether as in a chorus line, using same feet.  
"1 & 2 &" equal 1 measure.

### Fig. 1 — The Drag

Cross LF over RF, hop on LF  
with R leg raised to side 1 & a

Immediately slide on RF to rt  
covering space and dragging  
free foot 2

Do 3 times more traveling rt and  
swinging arms from lt to rt across  
body in lateral position on  
1 & a, 3 & a, 5 & a, 7 & a.

Swing back to lt on Cts. 2,4,6,8.

Head follows arms 3-8

Travel across stage to left with:

LF swd on ball of foot stretching  
arms to left side 9  
Drop L heel in place &  
Cross RF over LF on ball of foot  
stretching arms to right side 10  
Drop R heel in place &  
Repeat above measure (these are  
"strut" steps) 11-12 &  
In place do a Double Charleston  
swing beginning LF fwd, swing  
RF fwd 13-14 &  
RF bwd, touch toe of LF bwd on  
floor, bending supporting knee 15-16 &  
Repeat entire Fig., making "struts"  
smaller so that dancers will end  
near center of stage 1-16 &

### Fig. 2 — Dixieland Heel Step

Facing diagonally fwd lt, do 3  
coupés (cutting steps) in place,  
LF RF LF, with leg cutting from  
hips and arms held out to side 1-2 &  
Ball turn in place beginning with  
RF crossing over LF. Cross arms  
in front of chest 3-4 &  
LF swd, arms held out to side 5  
Cross RF over LF stepping with  
knee bent, arms crossed in front &  
LF swd placing R heel to rt side  
and straighten leg. Fling arms  
out to side extending them 6 &  
Reverse Cts. 5 & 6 & 7-8 &  
Repeat above 4 measures 9-17 &



Ron Greenwood & Phyllis Buda make  
with "The Varsity Drag" of the 1920's.

### Fig. 3 — Strut

8 small struts to lt side, beginning  
with LF 1-8 &  
Turn in place to lt with 8 small  
running steps beginning LF and  
picking up free foot in back each  
time. Hold arms low and extended  
bwd. Lean body fwd 9-12 &  
Ball turn in place quickly, crossing  
RF over LF, coming down on  
heels with knees bent. Cross  
arms in front 13-14 &  
Jump in air flinging arms and  
legs out. Come down with knees  
bent, then push up on heels with  
feet apart and arms flung up in  
"Y" position 15-16 &

Fig. 1, 16 measures; Fig. 2, 8 measures;  
Fig. 3, 8 measures; total, 32 measures.

Note: Above is from the original chorus  
routine of *Varsity Drag*, introduced on Broad-  
way in the musical comedy, *Good News*, 1927,  
starring Zelma O'Neal.

Music: One chorus of *Varsity Drag*, by De  
Sylva, Brown & Henderson; pub. by Crawford  
Music Corp., 1619 B'way, NYC 19. (Old music  
may also be secured at Sherwood Music Ser-  
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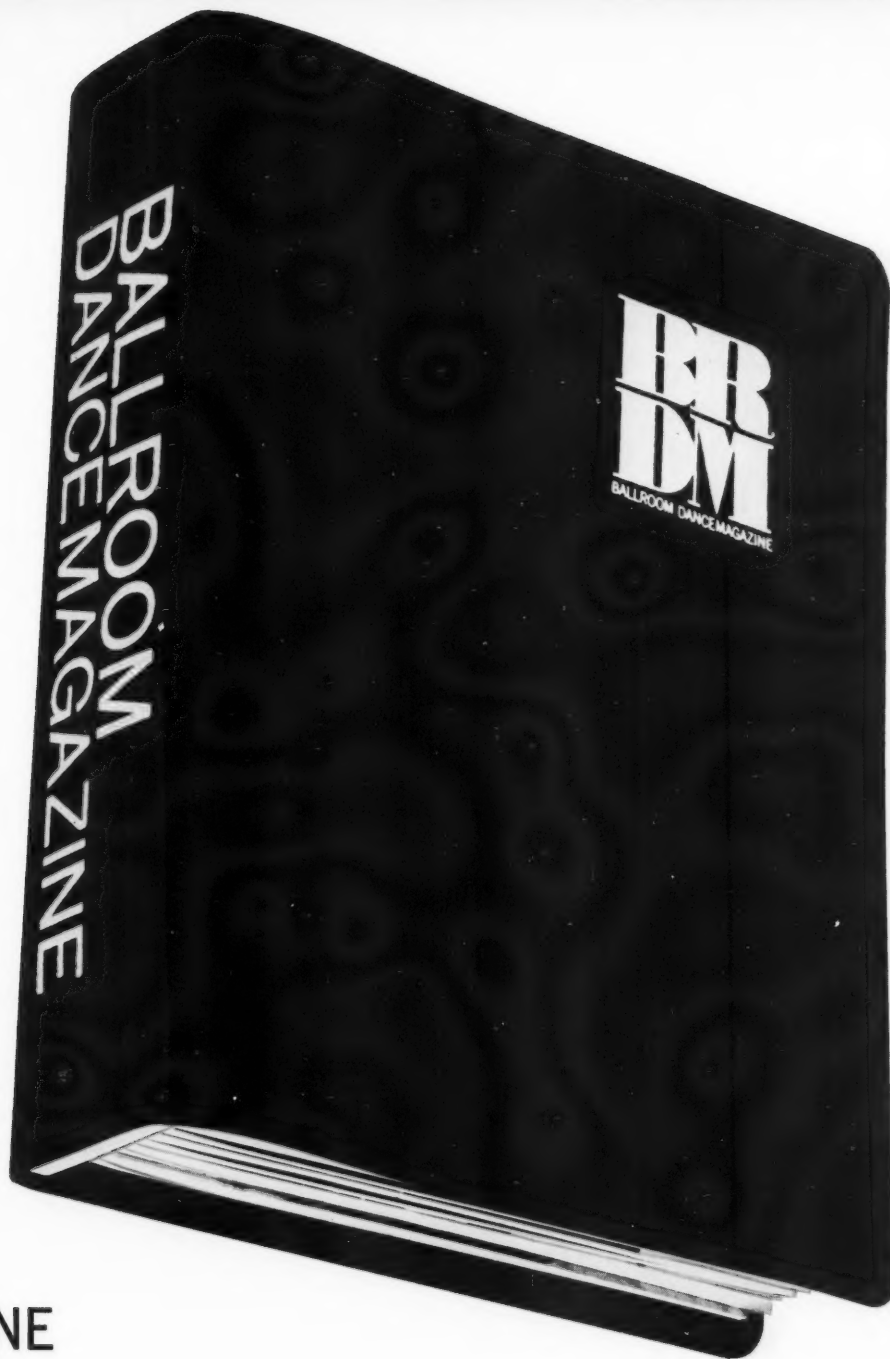
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	JEALOUS	Fox Trot	Slow	George Poole
4-582	THE OBJECT OF MY AFFECTIONS	Fox Trot	Slow	George Poole
	JOSEPHINE	Fox Trot	Med. Slow	George Poole
4-583	SOUTH	Fox Trot	Med. Slow	George Poole
	APRIL IN PORTUGAL	Fox Trot	Medium	George Poole
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	MAKIN' WHOOPEE	Cho Cho	Medium	Bonnie Lee
4-530	WOODCHOPPER'S BALL CLARINET POLKA	Swing	Med. Slow	Bonnie Lee
		Pulka	Slow	Bonnie Lee
4-532	MEAN TO ME	Fox Trot	Slow	Memo Bernabeo
	WITH MY EYES WIDE OPEN	Fox Trot	Slow	Memo Bernabeo
4-533	PEG O' MY HEART OUT OF NOWHERE	Fox Trot	Slow	Memo Bernabeo
		Fox Trot	Slow	Memo Bernabeo
4-534	MY BABY JUST CARES FOR ME AT SUNDOWN	Fox Trot	Medium	Memo Bernabeo
		Swing	Medium	Memo Bernabeo

4-507	WHAT'LL I DO? FASCINATION	Waltz Waltz	Slow Slow	George Paole George Paole
4-508	WE'RE DANCING ARM IN ARM 'TIL WE MEET AGAIN	Waltz Waltz	Slow Slow	George Paole George Paole
4-509	SHADOW WALTZ YOU TELL ME YOUR DREAM	Waltz Waltz	Med. Slow Medium	George Paole George Paole
4-510	I'LL SEE YOU AGAIN NOCHE DE RONDO	Waltz Waltz	Slow Slow	George Paole George Paole
4-511	OH, WHAT A BEAUTIFUL MORNING HI-LILI, HI-LO	Waltz Waltz	Med. Fast Med. Fast	George Paole George Paole
4-512	FALLING IN LOVE WITH LOVE CIRIBIRIBIN	Waltz Waltz	Fast Fast	George Paole George Paole
4-522	TENDERLY DRIFTING AND DREAMING	Waltz Waltz	Slow Slow	George Paole George Paole
4-525	CROSS OF GOLD TWILIGHT WALTZ	Waltz Waltz	Slow Slow	George Paole George Paole
4-531	MEXICALI ROSE/DIANE/THREE O'CLOCK IN THE MORNING	Waltz	Slow	Bonnie Lee
4-537	NIGHTS OF GLADNESS 'TIL TOMORROW THE TERRY THEME	Waltz Waltz Waltz	Medium Slow Slow	Bonnie Lee Memo Bernabei Memo Bernabei

Catalog No.	Titles	Rhythm	Tempo	Orchestra
4-513	ADIOS MUCHACHOS LA CUMPARSITA	Tango Tango	Med. Slow Med. Slow	George Paole George Paole
4-514	ANYTHING CAN HAPPEN MAMBO UN POQUITO DE TU AMOR	Mambo Mambo	Med. Slow Med. Slow	George Paole George Paole
4-515	PIEL CONELA  GREEN EYES	Rhumba- Baleró Rhumba	Slow  Med. Slow	George Paole  George Paole
4-516	LINDA MUJER QUIZAS, QUIZAS, QUIZAS	Rhumba Rhumba	Med. Fast Medium	George Paole George Paole
4-517	OYE NEGRA MI RIVAL	Samba Cha-Cha-Cha	Slow Medium	George Paole George Paole
4-518	BRAZIL TICO-TICO	Samba Samba	Medium Medium	George Paole George Paole
4-519	CECELIA YOU JUST WANT TO CHA CHA	Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-520	THIRD MAN THEME ALL I DO IS DREAM OF YOU	Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-521	COCKTAILS FOR TWO MI RIVAL	Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-525	MY MAN CHA CHA MAGIC IS THE MOONLIGHT	Cha Cha Rhumba/Baleró	Slow Medium	Memo Bernardei Memo Bernardei
4-526	JEALOUSY CACHITA	Tango Samba	Med. Fast Med. Fast	Memo Bernardei Memo Bernardei

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*Windsor Records*

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